

The Musical World.

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VOL. 47—No. 43.

SATURDAY, OCTOBER 23, 1869.

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5d. Stamped.

CRYSTAL PALACE.—WEEK OF SPECIAL ATTRACTIONS.—On MONDAY the New Stage and Theatre on the North side of the Great Transpont will open with a performance of Balfe's favourite Opera, "THE ROSE OF CASTILLE." Scenery by Mr. F. Fenton; Dressed by May. Principal characters by Mr. George Ferrer, Mdlle. Florence Lancia, Mr. E. Connell, &c. Full orchestra and chorus. Conductor, Mr. MANNS.

WEDNESDAY AND FRIDAY.—POPULAR SHILLING OPERAS in the New Theatre.

TUESDAY and THURSDAY.—Last appearance of BLONDIN and ETHARDO. BLONDIN will perform his new feat of traversing the Rope on a BICYCLE, &c.

ON THURSDAY will also be given the LAST GRAND DISPLAY OF FIRE-WORKS and ILLUMINATION OF FOUNTAINS IN FULL PLAY. More Magnificent than Ever. BLONDIN and ETHARDO at Four. Fireworks at Half-past Six. Extra trains as required.

MONDAY to FRIDAY.—Notwithstanding the special attractions, 1s. days.

SATURDAY.—(CONCERT and AFTERNOON PROMENADE) Half-a-Crown, or by Guinea Season Tickets. Present issue dates twelve months from 1st October.

EXETER HALL.—MR. OTTO GOLDSCHMIDT'S Oratorio, "RUTH."—On WEDNESDAY Nov. 17th, for the first time in London, "RUTH," a Sacred Pastoral, the words selected from the Bible, the music by Otto Goldschmidt. Principal parts by Madame Lind-Goldschmidt, Madame Patey, Mr. Montem Smith, and Mr. Sainley. The Chorus and Orchestra, including the most eminent professors will number more than 500. Organist, Mr. Hopkins. Conductor, Mr. Otto Goldschmidt.—Doors open at Seven; to commence at Eight o'clock.

Reserved and Numbered Seats, 10s. 6d.; Reserved Seats (not numbered), 7s.; West Gallery, 5s.; Unreserved Seats, 3s.; a limited number of Reserved Seats in Centre Area, 2s. Tickets at Mitchell's Royal Library, Old Bond Street; of Lamborn Cock & Co., New Bond Street; at the establishments of Messrs. Chappell & Co.; Olivier, Lacon, & Co.; Bubb; Nimmo, Locke, & Hadwin; Hayes; Keith, Prowse, & Co.; Mr. Austin, St. James's Hall; and at the Handel Festival Ticket Office, 2, Exeter Hall.

MADAME TALBOT-CHERER'S CONCERT, THURSDAY EVENING, Oct. 28, at the HANOVER SQUARE ROOMS. Madames Clara Doria, Rosamunda Doria, and Madame Talbot-Cherer; Messrs. Wilbye Cooper, Frank Elmore, Harley Vining, Caravoglia, Charles K. Salaman, James Lee Summers, J. Balsir Chatterton (Harpist to her Majesty), Giulio Regondi, J. T. Willy, A. Burnett, and W. H. Aylward.—Tickets 7s., 5s., and 2s., at the principal Music-sellers, and of Madame Talbot-Cherer, 25, York Street, Portman Square.

MR. HARLEY VINNING will sing DUGGAN's great baritone song, "SAMPSION," at Madame Talbot-Cherer's concert, Hanover Square Rooms, on the 28th; and also on his approaching tour in Scotland. For Concerts, Oratorios, &c., address—care of "The General Musical and Operatic Agency," 125, Regent Street, W.

MR. DENBIGH NEWTON will sing HATTON's much admired song, "A LONG GOOD NIGHT TO THEE!" at Store Street Concert Rooms, on November 4th, and Welshpool, 15th; and at all other engagements during his Welsh tour.

MADAME PATEY will sing RANDEGGER's popular song, "PEACEFULLY SLUMBER," at Accrington, October 23rd.

"PRINCELY AUTUMN," Trio, HENRY SMART; "I NAVIGANTI," Trio, RANDEGGER; will be sung by Miss ALICE RYALL, Miss ADELAIDE NEWTON, and Mr. DENBIGH NEWTON, at Welshpool, November 15th; and on all subsequent dates during their Welsh concert tour.

PROFESSOR BENNETT'S Study in E flat major, "L'AMABILE" will be played by MADAME ARABELLA GODDARD, during her Provincial Tour, at the following places: Carlisle, Oct. 28th; Brighton, November 3rd; Winchester, 4th; Hastings, 18th; Southampton, 19th; Cheltenham, 27th; Leamington, December 2nd; Stourbridge, 3rd. London: Published by LAMBORN COCK & CO., 63, New Bond St., corner of Brook St.

MR. EDWARD MURRAY (Baritone) now engaged for Mdlle. CHRISTINE NILSSON's Concert Tour, respectfully requests that all communications may be forwarded as follows:—Leamington, October 26th; Southsea; Southampton, 29th; Brighton, 30th; Oxford, November 1st; Town Hall, Leeds, 3rd and 4th; Chester, 5th; Dublin, 8th and 9th; Belfast, 11th; Dublin, 13th; Birmingham, 16th and 17th.

MR. WALLACE WELLS will sing ASCHER'S "ALICE, WHERE ART THOU?" at Newcastle-on-Tyne, October 25th.

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SIGNOR AND MADAME FERRARI beg to announce their return to London for the season.—32, Gloucester Terrace Hyde Park, W.

MISS BESSIE EMMETT (Soprano). All communications respecting Engagements with his Pupil, Miss Bessie Emmett, to be addressed to Mr. J. TENNIELLI CALKIN, 12, Oakley Square, N.W.

BRISSAC'S popular "VALSE DE BRAVOURE" will be played by Mrs. JOHN MACFARREN at all her Pianoforte and Vocal Recitals during the month of November. Programmes of MESSRS. DUNCAN DAVISON & CO., 244, Regent Street, W.

BENEDICT'S renowned Ballad, "ROCK ME TO SLEEP," will be sung by Miss BESSIE EMMETT, at Mrs. John Macfarren's Pianoforte and Vocal Recital at the Town Hall, Alton, on Tuesday, November 9th.

MADAME EMMELINE COLE will sing at Mr. Rea's Grand Orchestral Concerts, Newcastle-on-Tyne, October 25th, 26th, and 27th; at Richmond (Yorkshire), 28th; and Aberdeen Choral Union Concert, November, 20th. All communications respecting engagements to be addressed to her residence, 3, Canning Place, Palace Gate, South Kensington.

MDLLE. LOUISA VAN NOORDEN begs to announce that she is in town for the season. All communications to be addressed to her residence, 24, Durham Terrace, Bayswater, W.

MRS. MAYBRICK will sing HENRY SMART'S popular song, "WAKE, MARY, WAKE," during his tour with Madame Sainton-Dolby.

MADAME MONTSERRAT (Contralto) is open to Engagements for Concerts, Oratorios, &c. For terms and particulars respecting Lessons, &c., address—Madame Montserrat, 45, Tavistock Crescent, Westbourne Park, W.

MISS THEED respectfully informs the Nobility and Gentry that she continues to give Instruction in Singing and the Pianoforte, at her own residence, or at the houses of pupils.—5, Duke Street, Portland Place, W.

MRS. ALFRED BAYLIS (Pupil of M. Duprez, the great Tenor), begs to announce his return from Paris. Communications respecting Engagements to be addressed to his residence, 18, Lower Seymour Street, Portman Square, W.

MRS. LANDSMERE (Principal Baritone Cantante) will sing WELLINGTON GUERNSEY'S new and popular serenade, "WAKE, LINDA, WAKE," at Banbury during the week.

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THE ORGANISTS' QUARTERLY JOURNAL. From the *Birmingham Daily Post*.—The October issue of the "Organists' Quarterly Journal of Original Compositions," edited by Dr. William Spark, the Leeds Organist, and published by Novello, Ewer, & Co., of London, fairly sustains the interest of previous numbers. All the contributions are of a high order, and some of them—such as Merkel's Fugue, the Fantasia of Tietz, and Dr. Spark's own composition—of great interest and beauty. Every number, we may observe, consists of twenty pages of original organ music, by English and foreign composers, printed on excellent paper from oblong folio plates, capitally engraved. In the next Part we are promised a few quite easy loud and soft short voluntaries, for young organists, by Smart, Batiste, Bird, Kuhmstedt, Macfarren, Silas, Stegall, Spark, &c.

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MUSICAL TOURISTS.

Let me at once narrow the ground indicated by this title. I have here nothing to do with the enthusiastic sons of art who spend their holidays in hunting musical lions all over the Continent, who track the footprints of Wagner and hang on the skirts of Liszt. Neither do I trouble myself about the Cockney gentlemen whose instrument is the concertina, and whose music-hall melodies, by grace of Mr. Cook, often wake the echoes of foreign lands. My business concerns the carrying of London music within range of provincial ears by artistic tourists, just now following closer than ever on each other's steps from town to town. A good deal has been said about the levelling effect of railways; how, for example, they have equalized prices by the facility with which things that abound in one place can be transferred to another where they are scarce. During the last few years an additional instance of this tendency has presented itself. Time was when the provinces had, mainly, to depend upon their own resources for musical pabulum. The visits of London artists were like those of the angels; and, respectable practitioners in music found it worth while to make outlying regions their permanent abode. Railways have changed all that; and London, instead of monopolizing the highest talent, simply acts as a centre whence the highest talent radiates to all parts of the kingdom. The great singers and players of our day, unlike their predecessors, are something more than abstractions to the provincial mind. The provincial eye is familiar with their appearance, and the provincial ear with their strains. Truly the Cockney will soon have little of which to boast before his rustic friends. They can probably tell him more about the sights of London than he knows himself; and now it has come to pass that their acquaintance with the lions of music possibly equals his. So much the better. This is a form of levelling against which nobody can say a word. That it elevates the standard of musical excellence in the provinces must be obvious. The most sleepy-headed of country towns, accustomed to frequent visits of able artists will, in time, have its taste improved, and become intolerant of that which formerly was satisfactory. The result, as regards local professors, needs no demonstration. Their easy days are gone for ever, and the time has come when, if they would hold their own, they must labour hard. Some accept the situation gallantly; others degenerate into the position of provincial impresarios, and supply better talent than their own. But London itself is not unaffected. There is a necessity upon the metropolis to keep ahead of the provinces in all musical things. In things pertaining to good government and social convenience, London is satisfied to be "nowhere;" but with regard to art, which is not controlled by retired shopkeepers, the great city expects to be first. The expectation is not unreasonable; and managers are enough alive to their own interest to study its gratification. Thus it is that the advance of provincial music means the advance of music in the metropolis. The one acts upon the other—a super-excellent arrangement in the absence of an inherent power of growth.

The present touring season is, perhaps, the most remarkable ever known. To draw upon a map of England the routes of all the artists now on their travels would be to reproduce the linear puzzle which prefaces *Bradshaw*. Musical London has emptied itself upon the provinces; and, in small detachments, is scouring the country from end to end. Let me for the sake of an accurate notion about the matter, condescend to particulars.

Giving precedence to singers—according to a rule of which I discern not the reason—there is, first of all, Mdlle. Nilsson and her attendant train, Madame Gilardoni, Madame Trebelli-Bettini, Signor Bettini, Signor Foli, and Mr. J. M. Wehli. Mdlle. Nilsson is, undoubtedly, most observed of all musical wanderers over the face of England. Her coming must be a "sensation" only less than that caused by her exquisite singing; her departure the beginning of desire for a second appearance. During three months, if report be true, the charming Swedish lady and the more or less excellent artists who do the "padding" at her concerts, will go from town to town. Let us hope that the provincials, while paying their money, feel duly grateful to Mr. George Wood for the opportunity of doing so. If Mdlle. Nilsson's terms are what I hear, Mr. Wood has run no ordinary risk, and has fairly established his claim to be called the "Enterprising Impresario" of his day. Another distinguished lady is also on her travels, to whom, as to Mdlle. Nilsson, a special interest attaches. The interest, however, comes from altogether a different cause. Mdlle. Nilsson is a novelty whom crowds are anxious to hear for the first time. Madame Sainton-Dolby is a familiarity of whom crowds are hastening to hear the last. It is well understood that the accomplished contralto, having for so many years held her own against all comers, is now bent upon enjoying the *otium cum dignitate* she has well earned; and that her present tour has for its object to say "Farewell." I shall take a future opportunity of doing justice to Madame Sainton's artistic career—a career as brilliant as it has been prolonged. Enough for the present that I hope her final appearances among provincial amateurs will bring

it to a worthy close. A public servant who has served so well should retire with all possible honour. Of course, Madame Sainton is not alone. With her are associated Miss Edith Wynne, Mr. Cummings, Mr. Lewis Thomas, M. Sainton, and others of less note, whose united efforts, by-the-bye, have, wherever possible, a more than common interest. Madame Sainton made herself famous as a singer of religious music, and as such she naturally prefers to take her leave. Hence her frequent appearance in oratorio, and hence her possession of the right to perform Rossini's *Mass*, in which new work the provincial towns will hear their old favourite for the last time. If I cannot say that nothing in Madame Sainton's public life becomes her like the leaving of it, assuredly her leaving is not unworthy of the life. Mr. Mapleson is also an itinerant; whether on his sole account, or in partnership with Mr. Gye, we do not know, and the country audiences do not care. He has with him a fair working *troupe*, headed by the artist who, for many years, has sustained the provincial fortunes of her manager. Mdlle. Tietjens may have long since lost the charm of novelty, but she keeps fast hold of her attraction. What wonder? Even in London, where the "last sweet thing" in *prime donne* claims attention, the German lady's glorious voice asserts all its old power, and her exclusive possession of the greatest characters in lyric drama remains undisputed. In the country towns her name is a thing of strength upon which any manager might lean. The Hungarian, Ilma di Murska, erratic but gifted, out of whose most faulty impersonations come flashes of wayward genius, divides the honours with Mdlle. Tietjens. She has appeared in Dublin as the Ophelia of M. Thomas's *Hamlet* with the success usual to her assumption of "mad parts." Experiments, says the Latin proverb, should be made on vile bodies; and, though even the "boys" of the Dublin gallery would object to the application, I have no doubt an experiment has been so made with a view to the next London season. As matters stand now (they may be topsy-turvy to-morrow) Covent Garden will not enjoy the services of the Ophelia during the campaign of 1870. Hence Mdlle. Murska's appearance as the Danish heroine. The remaining operatic tourists include Mdlle. Scalchi, Signor Della Rocca, Mr. Santley, and Signor Arditi—the two last-named being no small portion of the ballast which keeps the operatic vessel steady on her voyage. Besides the foregoing, bands of less important tourists are wandering about the country, some glimpse of whose movements can be had through the advertising columns of newspapers, which tell us how Madame This will sing her favourite songs at Inverness, and Mr. That will do the same for his special selections at Penzance. But these lesser lights I cannot notice further than to wish them whatever success they fairly earn.

Players upon instruments are also wandering about and crossing the orbits of their singing colleagues. Madame Arabella Goddard, for example, is earning golden opinions from provincial amateurs of the instrument of which she is a consummate mistress. Lately Madame Goddard has shown a love for itinerating which threatens to deprive London of her services altogether. I have no right to speculate upon the reason for this, but I may and do regret that so great an artist should elect to play in the provinces rather than in town. Her position at the head of English pianists—and of pianists in England—requires her to be at the head-quarters of English music. But what is a loss to London is a gain to the country; for Madame Goddard plays only music of the best. She is familiarizing her audiences with the masterpieces of art, and doing right well the work of a musical missionary. The good wishes of all who desire the advance of genuine taste must be with her. As at St. James's Hall last season, the unaffected and refined singing of Miss Annie Edmonds gives variety to Madame Goddard's concerts.

Madame Norman-Neruda and Mr. Charles Hallé make a "combined attraction" for provincial music-lovers. The lady bears the palm if the advertisement issued produces its legitimate effect. Therein Madame Neruda is described as some dazzling meteor, which strikes even the critics of meteors with astonishment and awe. I quote it as a curiosity:—"Madame Norman-Neruda.—This elegant and accomplished artist—known, flattered, and admired in Germany and in Paris—has (during the past season in London) burst upon the critics and amateurs, and filled them with a perfect passion of wonder and delight. Her performance at the Philharmonic Concerts took a brilliant audience by storm. Joachim, Hallé, and Vieuxtemps pronounce Madame Norman-Neruda a violinist of the very highest order." How far provincials are likely to be affected by such sensational announcements I do not know; enough for me and them that the lady delights everybody. A greater violinist—in the absence of Joachim—would not easily be found, and the quality of her playing needs no such "bush" as the fulsome advertisement to which I have referred. With Mr. Hallé at the piano this touring party is one of uncommon strength. What may be the character of the programmes I can only guess from the classical proclivities of the chief artists. Madame Neruda has played Beethoven in London as one of the great master's true disciples plays; and Mr. Hallé long ago made himself honourably distinguished

as an exponent of the best music. It will not be their faults, I opine, if the tour now in progress does little for art.

In conclusion, let me point out that all these itineraries are set about in more or less well-grounded hope of success. The fact is significant of a general increase in the love of good music and of high-class performances. Here we see its most comfortable aspect. A good deal is made sometimes of the low musical taste prevalent in England, not without warrant by those who have been seeking for evidence of it. But there is another side to the picture, the brightest feature in which is the rapid increase of musical tourists.

T. E.

—
ALTERNATE CHANTING.

To the Editor of the "Musical World."

SIR.—It appears that Mr. Archer Gurney has adopted the system, where there is no regular choir of chanting the psalms antiphonally with his congregation, himself taking alternate verses in the old-fashioned way, only chanting instead of reading them. A question has arisen as to the origin of this system in the Church of England. An article in the last number of the *British Critic*—October 1843, sets that question at rest. The article was upon *Music: chiefly Ecclesiastical*. It was written by Mr. Oakley, then beginning to feel his way, in the old chapel of Margaret Street, towards more decent ceremonial in the Service than had obtained anywhere at that time in the Church of England. Among other suggestions, he recommends alternate chanting as "indispensable." He speaks of the ordinary mode with full double choir, and then of places where such choir cannot be had. "Fault has been found in some quarters with a mode of alternate chanting, which (where there is no regular choir) we prefer for our own part to an equal division of the boys—the distribution, namely, of the psalms between the clergymen (if more than one so much the better), assisted by one or two of the more practised of the choristers, and the congregation assisted by the rest of them, the doxology at the end of each psalm being chanted in chorus. Where the reader is physically incapacitated from chanting, he will do well to let the two boys (as in that case there should be) act as his substitutes. This method is adopted at the Church of Compton Valence, in Dorsetshire, with the best effect; and it has been followed, to the satisfaction of many, in other places. It has been said to be without precedent in the Church: however, it surely comes nearest of any to our accustomed way of reciting the Psalms, when there is no chanting, which is an advantage where violent and abrupt changes are to be deprecated. There is perhaps, too, something rather technical in stipulating for precedent on such slight occasions: in this case, however, such warrant may, we understand, be found in the practice of the existing church. At all events, is not precedent far more decidedly violated by the neglect of the antiphonal method than by this particular arrangement for carrying it out? We admit that the question is not free from difficulty, but we cannot always choose our way in these matters, and must rather seek to make the best of our disadvantages. Without an arrangement of this kind, whatever the objections to it, we do not well see how the antiphonal character of the chant can be preserved in churches which do not admit of a division of the choir and congregation into two corresponding sides." I need only add that when Mr. Oakley spoke of "other places" he meant his own chapel, in Margaret Street. Never since has the chanting there (no, not in the gorgeous church of to-day) been so touchingly beautiful as when, with a clear treble on each side of him, his mellow voice sang the alternate verses with that earnest congregation, led by a full choir of well-trained boys. All who had learned to love the chanting there in those days regretted the change which was made when a new church was built and a more regular choir established. To this hour I regret it, and am convinced that the chanting in that church would have a greater antiphonal effect if the choir and congregation responded to one another; or, where the men and women sit separately, if the men in the choir led the men in the congregation, and the boys the women. This is pretty, but not so good as the other, in that the choir's verse is so musical and pure, the congregation's so strong and hearty: the very distance between the two bodies of singers, and their respective positions in the church, adding to the antiphonal effect.

Where there is *only* a choir, as for ordinary service in cathedrals, in college and other chapels, have the alternate chanting between the sides, *Decani* and *Cantoris*; but when a *nave* is added, let the congregation in that nave respond to the choristers in the chancel, be it but one single priest, or few boys with him, or a large and complete choir. This principle is applicable to all churches, and has been found by experience to answer in the smallest village church; or in a cathedral, as at Salisbury, where at the festivals of parish choirs two or three thousand voices in the nave respond to some five hundred surpliced choristers placed choirwise under the great tower.—Your obedient servant,

SARISBURIENSIS.

DESSAU.—The Theatre re-opened on the Duke's birthday—which, for the benefit of those who may not know the date of that eventful anniversary, we may state is the 1st October—with Weber's *Euryanthe*. Herr Richard Wagner's *Fliegende Holländer* is to be the first absolute novelty.

THE PRODIGAL SON.

To the Editor of the "Musical World."

SIR.—The readiness with which the public and the press have received Mr. Arthur Sullivan's new work is a conclusive answer to those who say that English composers are at a disadvantage in their own country. The assertion has so often been made that there is a danger of its general belief, to the manifest discouragement of native talent. For such a belief, however, there are no grounds. Unquestionably, many an English composer, having been told by his friends that the mantle of the great masters had fallen upon him, has bitterly complained of non-recognition; and at last set himself down a martyr to national prejudice. Yet I believe that, in the long run, even English composers get every reward to which they are fairly entitled. The cry of national prejudice is absurd, and those well know its absurdity who account for disagreeable facts by telling us that the public blindly follow a few musical journalists. Such people have a notion of press influence more insulting to the public than truthful in itself. Not all the power of all the newspapers in England could force acceptance for a bad work or prevent a good one from taking its right place. Professional critics may do much to crush the first and advance the second—which is their use in the world artistic—but against the instinctive judgment of the community they are powerless. "Ware instinct,"—said Falstaff,—"instinct is a great matter;"—far more than press verdicts, it settles the fate of aspiring composers.

The reception of Mr. Sullivan's oratorio has been singularly happy. With scarcely a dissentient voice the press has ratified the opinion of the great Worcester audience, and the work may be fairly considered a success. Imagine it a failure, and we get some idea how much cause the actual results gives us for congratulation. In Mr. Sullivan the hopes of those who wish well to English music have mainly centred. He has been looked upon as the "coming man" destined to enable us to hold our own in the world of art. His *Prodigal Son* a failure, hope about him must have been given up and search made elsewhere for a champion. Instead of this Mr. Sullivan stands higher than ever, and more is expected from his pen with greater confidence. Only the hopelessly spiteful will try to mar this triumph by suggestions that it has been other than fairly earned. The honour of writing for Worcester was in no sense due to local influence; Mr. Sullivan was the pet of no noisy clique in the cathedral city; he made no persistent efforts to "get at" critics whose influence may have been thought desirable, and no "injudicious" friend tried the power of "20*l.* in notes" on his behalf. The *Prodigal Son* was brought forward to stand or fall upon its own merits. It stood, and the credit is all the composer's.

The general plan of Mr. Sullivan's oratorio is marked by no special novelty. In laying it out there was a choice between two courses. The composer might have treated his subject either after a dramatic or didactic fashion; the former compelling him to retain all the characters of the story (possibly to add others) and to supply details which are wanting in the sacred narrative; the latter giving him liberty to treat only such portions at such length as might seem advisable. As a rule I prefer the dramatic oratorio, not only because it gives a composer full scope, but also because the story can be presented with greater vividness. There are, moreover, certain faults inseparable from the didactic oratorio. Its narrative is continually being suspended for the utterance of homilies—in point of fact, the events treated are simply texts for sermons, which only a very able preacher can deliver without wearying. I do not, however, blame Mr. Sullivan for choosing the didactic form. With as much modesty as caution, he avoided the religious drama till he had tried his hand at a less exacting task. The limits of his work, also, suggested the plan adopted. Any other would have required far more space for a full development. Both in the selection and arrangement of his text Mr. Sullivan has done well. The Bible is rich in passages adapted to every conceivable situation, and the difficulty must have been to make the best choice from among so many. In arranging his materials Mr. Sullivan determined on keeping strictly to the main plot of the story, without reference to the elder brother. The reason for this is not far to seek, because by it the oratorio was made a compact thing. The three great episodes of the prodigal's career—his sin, repentance, and forgiveness—are illustrated in natural sequence, without the intrusion of any other theme, and, therefore, without flaw in the unity of the work. The lesson of the whole is taught at the outset—"Like as a father pitith his own children, even so the Lord pitith them that fear Him"—and, thenceforward, this great moral is rarely absent. "Trust in the Lord with all thy heart"—says the father to his departing son—"for the path of the just is as a shining light." Again there is this lament over the Prodigal's condition—"O that thou hadst hearkened to my commandments, then had thy peace been like a river;" and, again, in the exultant song which follows reconciliation, we hear it said—"O that men would praise the Lord for His goodness." So, to the end, the central idea of the story is thoughtfully kept prominent, and the oratorio made, above all, the oratorio of forgiveness. I dwell upon this because the libretto has not obtained adequate recognition; and because a like opportunity of awarding praise is seldom afforded by those whom composers call to their assistance.

The music of the *Prodigal Son* has been so frequently and so ably considered in the columns of the *Musical World* that here, breaking off, I subscribe myself your old contributor and obedient servant, THEOPHILUS QUEER.

THE OLD MAN.

A first old man is almost as necessary a member of a theatrical company as a *jeune premier* or a leading lady. The world, it is true, is all for the young, and those who have come "to forty year" or more might easily, in the opinion of youth, be dispensed with in the economy of nature. But the old still serve a purpose as bread winners, and the comedy of life would not be complete without their introduction. Clown and Harlequin must have Pantaloons for the victim of their tricks. Scapin or Sganarelle needs a Geronte on whom to practise. The sports of Agnes and Horace would not be worth the telling were there no Arnolphe to be deceived. Lady Teazle would be heartless, and would cease to be comic had Sir Peter the same years as Joseph Surface. If only to be the foil to youth, old age is essential to comedy; and for tragedy it may almost say with Shylock, there is "no ill-luck stirring but what lights on my shoulders, no sighs but of my breathing, no tears but of my shedding." Hence every dramatic company numbers actors who are accustomed to play old men. As, moreover, these parts, though occasionally borne by youths, fall generally to men of years and experience, there are none that are, as a rule, so adequately sustained.

There has never been a time when our stage could not point to many competent and some admirable exponents of these parts. The old man is naturally associated with character-parts, so much so, indeed, that it is seldom what is called a character-part is other than old. Many admirable impersonations of this kind were given us by Farren, Keeley, Robson, and others of the few actors who have recently passed away, and memories of whom are among the play-goer's pleasantest reminiscences. But we have fortunately no need to go at all to the dead to find excellent representations of this class. The most popular and, in some respects, the best and most artistic comic representation the modern English stage has seen was the Rip Van Winkle of Mr. Jefferson, which was at once a character-part and a presentation of an old man. Fine as was Mr. Jefferson's performance throughout, where the full pathos and power of the actor were seen was when the man, weak, whitebearded, and tremulous, returns to his native home to enquire for the friends who had passed away, and to find himself desolate in the midst of strangers.

Among pictures of old men, admirable in all respects, may be mentioned the Lord Ptarmigan of Mr. Hare. This old nobleman, who is introduced in Mr. Robertson's comedy of *Society*, is hit off with remarkable skill, and nothing could possibly be more artistic than Mr. Hare's representation of his somnolence and good-breeding. A second picture, almost equally fine, is furnished by Mr. Hare in the old dandy in *School*, a part he is still playing. These characters are the more remarkable in consequence of the youth of the actor, whose power of make-up is not less noteworthy than his histrionic ability. Mr. Toole is fond of appearing in parts of old men, and some of his most legitimate triumphs have been obtained in such Robsonian parts as the Toy Maker, or Michael Garner in Mr. Byron's drama of *Dearer than Life*. In both these characters the representation of age was fine, and in one it was shown to advantage by being contrasted with another and scarcely less fine, though altogether different representation of age given by Mr. Lionel Brough. As we go through our companies we see so many members who have attained excellence as old men that we suffer from an *embarras de richesse*. At the Haymarket for instance, is Mr. Chippendale, who has supplied numberless clever representations of age, and whose companions, Mr. Compton and Mr. Rogers, though age is not their forte, give us from time to time portraits the fidelity of which cannot be denied. Mr. Buckstone never plays an old man, and Mr. Webster seldom. Mr. Wigan's *répertoire* includes, of course, many characters of this class, all of which Mr. Wigan plays with his known artistic finish. In the performance of *The School for Scandal*, recently exhibited at the Holborn, Mr. W. H. Stephens presents Sir Peter with a force and cleverness for which we were not prepared. Among noteworthy representations of this class with which the town is familiar may be mentioned the Shallow of Mr. Phelps, which we are inclined to regard as in many respects the best piece of character-painting Mr. Phelps has given us. Its chief attributes are distinctly senile, and the indications of age are well worn. Such characters as Lear and Sir John Falstaff occupy other ground. The former stands alone in the grandeur of his sufferings, not to be classed with any; the latter, owing to the profound genius of his conception, occupies ground almost equally isolated. Mr. C. Mathews can scarcely give us an old man, since he would, did he present such a type, make him so debonair and vivacious that all question of age would be lost sight of. M. Lafont, during his recent visit to this country, presented in the Marquis de Bois Doré one of those pictures in which he is unrivaled. This character, moreover, has supplied our stage with more than one good picture. M. Lafont's impersonations and those of Mr. Hare possess some attributes which are now not common on the stage, those, especially, of delicacy and finish. Both actors

present old men as gentlemen. We are afraid that the one respect in which most actors of this class of parts have fallen off, is gentleness. We know few who are worthy, in this respect, to tread in the footsteps of the late Mr. Farren.

In the very beginning of our stage history we find actors obtaining celebrity for the representation of old men. Among them was Nokes, concerning whom Colley Cibber thus parodies Shakspere:—

"His life was laughter, and the ludicrous
So mixed in him, that Nature might stand up
And say to all the world—This was an actor."

Leigh and Penkethman came little behind him, the reputation of the former resting principally upon his performance of Fumble, in *The Fond Husband*, and the toothless lawyer in *City Politicks*. Colley Cibber says of him, that character "which would make the reader yawn in the closet have by the strength of his acting been lifted into the loudest laughter on the stage." Old Belford, in the Squire of Alatia of Shadwell, owed all his popularity to Leigh's impersonation of it. King Charles II. always called Leigh *his actor*, doubtless, on account, as Cibber suggests, of his belonging to the French school, with which Charles, during his residence in France, had become familiarized. Coming down to almost modern times, we find Downton in his acting of some parts to have anticipated a measure of what was characteristic of the Robsonian acting. His impersonation of Old Dornton, in *The Road to Ruin*, had those quick transitions from tragedy to comedy which are at the bottom of all our best comic acting. Hunt writes concerning him that "The gradual faltering of his voice from violence to softness, as he is gradually won from testiness or anger, is like those beautiful semitones whose dropping difference is scarcely perceptible in a fine singer, and, in the same manner, his rise from sullenness to gaiety is almost as imperceptible in its individual gradation as the hundred different tones that melt in ascension on the ears when a vessel is filled at the spring."

Mr. Mathews, the elder, was one of the best representatives of any of the past generation. So clever was he in this respect that while he was still in the flower of manhood he obtained among people who did not know him off the stage the reputation of an elderly man. He had the moderation in acting, moreover, which enabled him to vary the appearance of age according to the supposed years of the character he undertook. Munden, on the contrary, made all his old men equally old. Those who care for a piece of most judicious criticism upon acting should read Leigh Hunt's observations upon his performances—Don Manuel in *She Would and She Would Not*, and old Philpot, in *The Citizen*. They are, unfortunately, too long to be quoted. The pith of them, so far as Mathews is concerned, is that in the former Don Manuel is represented as a cheerful old man, subject to alternate fits of gaiety and despair, and exhibiting the strength and weakness of declining years, while in the latter he settles himself into confirmed and unresisting old age, presenting a truthful picture of a "money-getting dotard." The Louis XI. and the Richelieu of Mr. Charles Kean, in which this actor reached the highest point of success, must not be forgotten. In *Richelieu*, Mr. Kean's assumption of old age was remarkable, the form bent and shaking, but filled with divine fire which at need supplied vigour such as youth could scarcely give. Older play-goers remember Mr. Macready in this part, and recall the grim look of strength and ferocity which he preserved even when the traces of age were most apparent. The Richelieu of Macready was scarcely an old man, it was an old lion rather, one felt in seeing it as in presence of a Saturn whose crown was tottering on his head, but whose heart could teach the trembling hands how yet to wield the sceptre. Richelieu, however, comes almost into the domain of tragedy and reaches, at least, to that of the highest romantic drama. In Berthuccio, in *The Fool's Revenge*, Mr. Phelps essayed to play an old man as Victor Hugo has imagined one. Some credit was due to the actor but none to the adaptor, who emasculated the part and left it meaningless and void of terror or dignity.

We have left unmentioned many good actors, at head of whom stands Mr. Addison. But to mention all that our stage possesses would make this notice a mere nomenclature. It is pleasant, however, in days wherein so much of the critic's task consists of fault-finding, to light on one kind of acting of which he can speak in terms of eulogy.

K.

AUGSBURG.—The operatic season was inaugurated with a very good performance of *Les Huguenots*.

MUNICH.—Peace has been temporarily restored at the Theatre Royal, and for the Present such productions of the Past as Auber's *Métoile* figure in the bills. The next works produced will be Schiller's *Turandot*, with Herr Lachner's music; Weber's *Oberon*; and Auber's *Cheval de Bronze*. The Music of the Future will, however, soon have another chance, as the King has ordered Herr Richard Wagner's *Walküre* to be put in rehearsal forthwith.

OUR CONTEMPORARIES.

NEW MUSIC.

In the course of a review of new music the *Sunday Times* of October 10th says:—

"It was to be expected that Rossini's *Messe Solennelle* would soon fall into the 'arranger's' hands, and have its movements duly prepared for the omnivorous 'household instrument.' Three sets of pieces, the result of such manipulation, are now before us, all of them published by Messrs. Chappell & Co., to whom the English copyright belongs. First comes Dr. Edward F. Rimbault with six 'gems,' easily arranged. The movements operated upon are the 'Kyrie,' 'Domine Deus,' 'Qui tollis,' 'Crucifixus,' 'O Salutaris,' and 'Agnus Dei.' Dr. Rimbault may claim the credit of having kept steadily in view the requirement of easiness, to which he has not only sacrificed effect, but in several cases the structure of Rossini's accompaniment. Those who are not particular on such matters will, no doubt, readily overlook them in this case; especially as what is left of Rossini's music, the melody—is the best part. It ought to be set forth, however, in justice to the deceased composer, that he must not be held responsible for a good many things these arrangements contain. But after all, such easy transcriptions have their value to a very large class of amateurs. Franz Nava follows Dr. Rimbault with three books of 'Favourite Airs,' including most of the movements of the original work. The arranger in this case, has not studied simplicity, but aimed rather to give as faithful a transcription as may be. We think he has succeeded admirably. The music is sufficiently full without being overcrowded with the details of the score; and it follows the original text with a closeness deserving, as transcriptions go, the highest praise. Where all are so good, it is difficult to select special examples of careful treatment. Enough to say that the amateur who masters Mr. Nava's arrangement will thoroughly know the Mass as Rossini wrote it, and not as transformed by another hand. Lastly comes Mr. W. S. Rockstro, who manipulates his subject in the approved modern style;—that is to say, he cuts it up as pleases him, and decorates the fragments with arpeggios and kindred devices. His 'Reminiscences' of the Mass (two books) may amuse those who know the original work, and do not object to distorted recollections. On the other hand, those who have no such knowledge, will hardly attain it through Mr. Rockstro's means. Against the cleverness of the arrangements nothing can be said. In their way they are really effective.

"Messrs. Duncan Davison & Co. publish some pianoforte works by Jacques Blumenthal, which deserve notice. 'Ralouka,' a Turkish march, has little in it of the barbarous. Its themes are pretty, and, as a whole, the piece is brilliant and effective. Comparative easiness will be to many an additional recommendation. 'La Retraite,' another march (not Turkish), is written in a broader and more vigorous style. The abrupt transition from the tonic (C) to A flat, and the whole episode in the latter key, please us least, as being somewhat out of keeping with the context. The *coda*, on the other hand, is very effectively written and not wanting in a certain originality. 'L'Appassionata' is a *morceau de concert* of the ultra-brilliant school—all scales, shakes, and arpeggios. We dare say it is very effective, any how we hope so, for the sake of those who will labour painfully to 'get it up.' 'Loin de Toi' is a melody in which the theme is first given out by the left hand. It is very sentimental and very pretty, moreover the climax, where the right hand has a subject in octaves, is well worked up and shows a skilful practitioner. A set of five songs by Herr Carl Hause (Duncan Davison & Co.) is a genuine contribution to good music. Herr Hause, who will be remembered as an able pianist, is also a song-writer of more than ordinary calibre; a fact the works before us sufficiently prove. In each case there are evinced a degree of taste and a faculty of invention by no means common. 'I weep that I am all alone' (Kirke White's poem) is set with studied simplicity, while the music is not only correct but elegant. That the sentiment is happily brought out will not be disputed. 'The Simple Flower' belongs to the same class as the foregoing, and might, almost, be described in the same words. The varied treatment of the second verse, with its effective modulation in C major, is capital; and the melody throughout is as expressive as it is charming. 'Sleep, my Lelia,' is another simple but well-finished effort, in which the hand of an able musician cannot be mistaken. The poetry is Kirke White's, a mention of whose name in connection with the title will be sufficient to recall some of the most charming verses that ill-fated genius ever wrote. 'In Mirth's bright Hour' is more like the conventional ballad, and pleases us less than its companions. 'The Wind and the Beam' on the contrary is a very ambitious effort, of other than an ordinary character. The accompaniment in this song is of equal importance with the voices, and has the advantage of being constructed in a masterly manner. It is elaborate but subordinate to the meaning of the words, which meaning it helps greatly to enforce. The lovers of songs (mezzo-soprano or baritone) presenting more than usual difficulty have here something worthy their energies.

"Two books of *Scènes d'Enfants*, by Stephen Heller (Chappell & Co.), are intended chiefly for exercises in rhythm. At any rate, so we assume, because Herr Heller would scarcely put forward compositions so eccentric on their merits as music. They are diverting besides being instructive; the changes of all kinds which surprise the player at short intervals, and the character of many of the rhythmical forms keep up an interest to the end. Their value as

exercises a casual glance makes plain enough. Messrs. Chappell & Co. have also published 'Three Sonatinas' by Herr Carl Reinecke. The construction of these works is more simple, and more in accordance with accepted form than we should have expected, bearing in mind Herr Reinecke's proclivities. There is abundance of melody in them; and the music is adapted to the powers of even moderate players. Moreover, the themes and their treatment are marked by a freshness which secures and retains all the greater interest because freshness, now-a-days, and in music, is a rare thing. We can recommend Herr Reinecke's Sonatinas as likely to be useful, and as, assuredly, pleasing."

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AUS WIEN.

(From our original Correspondent.)

The activity of the Vienna season 1869-70, has already loosened its sails. At the Imperial Opera-House, the two ballets, *Flick und Flock*, and *Sardanapal*, have brought to evidence the spaciousness of the stage as well as the gorgeous decorations and *mise-en-scène* of this magnificent theatre, to the great satisfaction of Terpeichore's proselytes. *Die Zauberflöte*, *Romeo und Julie* (Gounod), *Die Hugenotten*, *Der Prophet*, and *Mignon* are at present the alternating operas of the repertoire. *Die Meistersinger* of Wagner, and *Armida* of Gluck are in preparation. The place of Eßer, who has been compelled to resign his *bâton* of first *Kapellmeister*, in consequence of bad health, has been granted to the *Hoymusikdirektor*, Herbeck. This gentleman, very favourably known as leader of the *Männergesangverein* and the *Philharmonic* concerts at Vienna, has never had any operatic and theatrical practice or experience whatever before; but he is undoubtedly a very clever musician. Any prognostication *pro or contra* his capacities would therefore be premature, and time can only show if he is fit for the important position intrusted to him.

The manager of the *Josephstadt* theatre has just opened a concourse for an *Operacomic* or an *opérette* (in german) to fill up a whole evening. The first prize is of 100, and the second one of 50 gold Austrian ducats.

Our Conservatoire has already begun its new courses in the new House, on the first instant. The rooms for the classes, the library, the board of management, as well as for the different offices, are very spacious and elegant. The Solemn Opening of the new building will take place in January next, on which occasion a grand vocal and instrumental concert is to be given with the Professors and pupils of the establishment as performers. The two large Concert-rooms as well as many other small ones will be the finest and most comfortable in the world. The Municipality of Vienna has made a present of 2,000 florins to the direction of the Conservatoire, as subsidy for the present year, under the condition, that 10 poor pupils shall be instructed gratis. All the artists of the Royal theatre of Dresden have obtained an unlimited *conge*. Only Herr Labott, a *contre-tenor*, has annulled his contract, being immediately engaged by the Director of the Imperial Opera in Vienna, with 15,000 florins a year. In the state of great downfall of our operatrical troupe, the acquisition of Herr Labott is to be considered a very good chance. *Rheingold*, the new opera of the great Prophet of the Future, although supported—by all means—by the proclivities of this new musical Sect, cannot succeed to convert the public of Munich. Perhaps the audience at the Royal Opera there is exclusively composed of Jews! Dr. Hiller, after producing a great sensation at Hamburg with his new *Ouverture*, has yet met with a greater *succès* in Breslau, where, following an invitation, he gave two *Soirées musicales* on the 25th and 29th of September last. He was assisted on the occasion by different eminent artists for the vocal as well as for the instrumental part, and the programmes gave once more evidence of the ver-ability and extraordinary fertility of his great talent. According to the *Schlesische Zeitung* (No. 451), Hiller's *succès* as a pianist and composer was as great as genuine. At the first concert of the *Gewandhaus* in Leipzig, Mme. Norman-Neruda being prevented by indisposition to play, *Kapellmeister* Reinecke took her place, and he met with a very flattering reception on performing his *Concerto* in F sharp for piano and orchestra.

Vienna, Oct. 18.

SALVATORE SAVERIO BALDASSARE.

A WRITER in the *Daily News* says:—"It is significant of the continental want of faith in English music that a work like Balfe's *Bohemian Girl*, now more than a quarter of a century old, should be altogether unknown to the Parisian public, though in Germany it has long been a stock opera. On the other hand, there is now every sign of Balfe's music becoming a rage in Paris. Mdlle. Wertheimer and M. Monjauze, it is said, absolutely refused to return to the Théâtre Lyrique in any other opera than *La Bohémienne*, now preparing at that house, and have accordingly been provided by M. Pasdeloup respectively with the parts of the Queen of the Gipsies and Thaddeus. Meanwhile M. Offenbach maintains his popularity. The first act of his *Princess of Trebizon* has been read by the composer, and the librettists, Messrs. Nuitter and Tréfey, on the stage of the *Bouffes*."

HOLBORN THEATRE.

Mr. Barry Sullivan has returned to the plan with which he originally set out when assuming the reins of management. Legitimacy we find again in the ascendant at the Holborn, and *Plain English* has made room for old English once more. Edward Moore's tragedy of *The Gamester* was produced at this house with complete success on Saturday evening last. The history of the play is curious. It met with little success on its production at Drury Lane in 1753, although Garrick was the Beverley and Mrs. Pritchard the Mrs. Beverley. It ran only twelve nights; but in those days long "runs" were unknown. It was Mrs. Siddons and John Kemble who, at Covent Garden in 1803, first brought it into prominent notice; from which period it became a stock play. Its stern moral may be of use even at the present day; and Mr. Barry Sullivan teaches it with effect. His Beverley is a fine piece of acting, though, perhaps, over-elaborated in the death scene. Mr. Sullivan is admirably supported by Mrs. Hermann Vezin as Mrs. Beverley; and if *The Gamester* should hold possession of the boards for a time, it will be greatly due to the acting of this lady, who rouses the house to enthusiasm at the end of the third act. Beverley's sister, Charlotte, is played by Miss Jane Rignold; Mr. Cowper, as Stukely, plays with considerable care and studied effect; but the sooner he gets rid of his sword the better. Mr. Liu Rayne is a good Lewson, but too measured at times in his discourse; while Mr. W. H. Stephens, as Jarvis, does all that can be expected.

The piece is listened to throughout with the deepest attention, the applause at its termination is hearty and general, and the principal actors are called before the curtain. We trust that the revival of *The Gamester* may be beneficial to the manager, who deserves support for the care and taste with which he has placed upon the stage a tragedy which our grandfathers estimated so highly.

THE MONDAY POPULAR CONCERTS.

To the Editor of the "Musical World."

Sir.—There is one thing at the Monday Popular Concerts more remarkable even than the programmes or the playing, the late arrival of a number of the audience. For at least a quarter of an hour after the first piece has begun an uninterrupted stream of gentlemen and ladies works its way through the narrow avenues of the concert room, brushing the knees and faces of those who have already taken their seats, and making hearing impossible. Nor is this the only evil. Places either cannot be found, or when found cannot be reached, and rows of people have to be disturbed for the sake of two seats at the farther end. It is sometimes three or four minutes before this vexatious operation can be completed—and three or four minutes are a large gap in a movement which lasts only ten or fifteen—in some instances scarcely five (as in the quartets of Haydn). One night last year a new quartet of Schubert was played for the first time. For a large number of the audience the first half of the first movement was ruined by the annoyance caused by late comers forcing themselves through. Even in the climax of the last movement a kind of *pas de deux* was executed by an elderly gentleman and a lady in a red dress, who kept dancing in and out, talking and smiling, as if those gestures were the natural and fit accompaniment to the music. Surely, these, ladies and gentlemen cannot know what cruelty they inflict on their neighbours, what indignity they put on the artists by their conduct. How can the players be expected to put the proper temper into their fingers when incessantly irritated by seeing streams of opera-cloaks and chignons passing by under their very noses? The worst is that both at the Monday Popular Concerts and at the Crystal Palace—for the evil is as bad there—those who do not care for music have the power of annoying those who do. Late comers cannot know what mischief they do, or they would start from home a few minutes sooner.—Your obedient servant,

Job Figg.

DRESDEN.—In order to employ the operatic company who are now doing nothing, until their regular performances—so disastrously interrupted by the destruction of the Theatre Royal—can be resumed, the management have announced a series of grand concerts, on the model of the Gewandhaus Concerts at Leipsic. For the present, the number of them is limited to eight. The Royal Chapel also, have announced their intention of giving their six Sinfonie-Soirées as usual. Herr Lauterbach and his associates will give their course of six concerts for Chamber Music; and other concerts of this class will be held. The Florentine Quartet and Herr Ludwig Straus are, moreover, expected; so that there will be no dearth of music at the Saxon capital this season.

At the Crystal Palace to-day *Acis and Galatea* is to be given entire. Next Saturday, among other attractions, we are promised Mendelssohn's *Ottet*, to be played by all the string instruments of the orchestra—just as the variation-movement in Haydn's "Emperor Quartet" was performed some time since.

THE MUSICAL WORLD.

Philomel.

2.

Thou, light-winged Dryad of the trees,
In some melodious plot
Of beeches green, and shadows numberless,
Singest of summer in full-throated ease.

KEATS.

Through the soft silence of the list'ning night,
The sober-suited songstress trills her lay.

THOMSON.

I hearden in the nextè bush beside
A nightingale so lustily ysing,
That with her cleare voice she maden ring,
Echoing thorough all the greene woode wide.

CHAUCER.

Now came still evening on, and twilight grey
Had in her sober livery all things clad;
Silence accompanied; for beast and bird,
They to their grassy couch, these to their nests,
Were slunk, all but the wakeful nightingale,
She all night long her amorous descant sang;
Silence was pleased.

MILTON.

JAMES KENT.

(From the "Choir and Musical Record.")

This eminent church musician was born in Winchester, on the 13th of March, 1700. His father, a tradesman in good circumstances, placed him at the usual early age as a chorister in the cathedral under Vaughan Richardson, the organist. He did not long remain in that situation, but became one of the children of the Chapel Royal, where, under the care of Dr. Croft, their master, he laid the foundation of his future excellence. After quitting the King's Chapel, he resided for a time at the seat of his patron, the Rev. Sir John Dolben, Bart., in Northamptonshire, through whose interest he was chosen as organist to the church of Finedon, in that county, which place he quitted on being appointed organist to Trinity College, Cambridge. He remained in the latter place till about the year 1737, when he removed to the city of his birth, having been selected by the dean and chapter of Winchester to succeed John Bishop as organist of that cathedral. This office he retained till 1774, when he resigned in favour of his pupil, Peter Fussell. He married a daughter of Mr. Freeman, a celebrated theatrical singer in Purcell's time, who, after quitting the stage, was admitted one of the gentlemen of the Royal Chapel, and vicar-choral of Westminster Abbey; and in May, 1776, died, deeply regretted, at Winchester, in the north aisle of which cathedral his remains are deposited. So unassuming was this excellent man, that it was not until the decline of his life that he could be prevailed on to give his works to the public; and he then printed and published in score his volume of "Twelve Anthems," 1773. Mr. Corfe, the late organist of Salisbury, published a second volume, containing "A Morning and Evening Service and Eight Anthems." A few years previous to his decease he presented some of his compositions to Trinity College, and received the thanks of that learned body; the Master at the same time informing him that the Fellows had voted him a piece of plate, and desiring to know in what form he would wish it to be presented. As a composer of church music Kent followed closely in the style of Dr. Croft; and few persons have succeeded better than he in that due intermixture of harmony and melody which renders this species of music interesting both to learned and unlearned auditors.

E. F. R.

VIENNA.—Mozart's *Zauberflöte* has been revived with extraordinary splendour at the Imperial Opera-house. The scenery has been painted by Herr Joseph Hoffmann, and is a most beautiful specimen of pictorial art. The costumes and accessories, also, are of the most splendid description.

The *Gaulois* says that M. Théophile Gautier lately met, at Florence, Carlotta Grisi, who, long ago, won such a success in his ballet, *Giselle*. Love, though asleep for twenty years, awoke to some purpose, for the author sought and gained the hand of the ex-dancer. The *Gaulois* says this, be it observed.

MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

TWELFTH SEASON, 1869-70.
DIRECTOR—MR. S. ARTHUR CHAPPELL.

The Director begs to announce that the
TWELFTH SEASON OF THE MONDAY POPULAR CONCERTS
WILL COMMENCE ON

MONDAY EVENING, NOVEMBER 8th,

And that the Performances will take place as follows:—

MONDAY, November 8, 1869.	MONDAY, JANUARY 24, 1870.
MONDAY, " 15 "	MONDAY, " 31 "
MONDAY, " 22 "	MONDAY, FEBRUARY 7 "
MONDAY, " 29 "	MONDAY, " 14 "
MONDAY, DECEMBER 6 "	MONDAY, " 21 "
MONDAY, " 13 "	MONDAY, " 28 "
MONDAY, JANUARY 10, 1870.	MONDAY, MARCH 7 "
MONDAY, " 17 "	MONDAY, " 14 "

Seven Morning Performances will be given on Saturdays, January 29, February 5, 12, 19, 26, March 5, 12 (1870).

For the accommodation of those who may desire to occupy the same seats at every performance, the Director will continue to issue subscription ivories at £5 (transferable), entitling holders to special sofa stalls, selected by themselves, for the whole series of twenty-three concerts—viz., sixteen Monday evenings and seven Saturday mornings.

Subscription tickets are also issued for the sixteen evening concerts, at £2 10s. and for the seven morning concerts at £1 10s.

Two Extra Morning Performances, not included in the subscription, will be given on Saturdays, November 27th and December 4th.

Madame Norman-Neruda is engaged as principal violin at all the concerts before Christmas.

Mr. Charles Hallé will appear on Mondays, November 29th and December 6th; and at the Two Extra Saturday Concerts on November 27th and December 4th.

Herr Pauer will be the pianist on Monday evenings, November 8th and 15th.

Signor Piatti will hold the post of principal violoncello from the first concert till the end of the season; Herr L. Ries that of second violin.

Madame Arabella Goddard will appear on Mondays January 16th and 17th.

Madame Schumann is engaged for a limited number of concerts in February and March, and will make her first appearance on Monday evening February 14th.

Herr Joachim will make his first appearance on Saturday afternoon, January 29, and remain till the close of the season at Easter.

Mr. Benedict will occupy the post of Conductor as heretofore on all occasions.

Subscribers' names received by Chappell & Co., 50, New Bond Street; Mitchell, 23, Old Bond Street; Ollivier, 26, Old Bond Street; Keith, Prowse, & Co., 48, Cheapside; Hays, 4, Royal Exchange Buildings; and at Austin's, 28, Piccadilly.

PROGRAMME OF THE FIRST CONCERT,
MONDAY EVENING, NOVEMBER 8TH, 1869.

To commence at Eight o'clock precisely.

PART I.
QUARTET, in D major, No. 1, Op. 44, for strings Mendelssohn.
SONG, "On music's softest pinions" Mendelssohn.
SONATA, in B flat, Op. 22, for Pianoforte alone Beethoven.

PART II.
SONATA, in B flat (dedicated to Mlle. Strinasacchi), for Pianoforte and Violin. No. 15 of Hallé's edition.. . . . Mozart.
SONG, "Hush, ye pretty warbling choir" Handel.
QUARTET, in B flat, Op. 64, No. 5, for strings Haydn.
EXECUTANTS—Madame Norman-Neruda (her first appearance at these concerts), and Ries; Henry Holmes, Piatti, and Pauer; vocalist Miss Blanche Cole.

CONDUCTOR MR. BENEDICT.
Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Programmes and tickets at CHAPPELL & CO.'S, 50, New Bond Street.

TO CORRESPONDENTS.

PAUL MOIST.—No. There was never any other version (current) of the couplet than the following:—

"Seven cities fought for Homer dead,
From whom when living Homer begged his bread."

P. FOURACRES.—"Tristis imago sepius occurs" was said of the venerable shade of Anchise. Mr. Fouracres might aptly add:—

"Ter conatus ibi collo dare brachia circum,
Ter frustra compresa manus e fugiti mago;"—

but less pertinently, "Par levibus ventis," for the subject to which he refers is by no means a light one. There is an Augean stable in the world of "harmony" crying aloud for a Hercules' broom.

LYNX.—The three Blue Balls at the pawnbrokers' shops are the ancient arms of Lombardy. The Lombards were the first money-brokers in Europe. But why did not our correspondent apply to the *Sunday Times* or the *Era* for the information he required? Our topics are exclusively related to music and its professors.

J. L.—The Italian version of *Oberon* was produced at Her Majesty's Theatre, under the direction of Mr. E. T. Smith, in 1860. It was again given, at the same theatre, in 1863 (Mr. Mapleson being director)—with Benedict's recitations, interpolations from *Euryanthe*, &c., and Alboni as Fatima. The other parts were sustained by Tietjens, Trebelli, Rose Hersee, Sims Reeves, Bettini, Gassier, and Santley.

DEATH.
On the 12th inst. at Brompton aged 87, Mrs. MATHEWS, mother of Charles Mathews, Esq. Sincerely lamented by a large circle of friends.

ERRATA.

Two misprints in our last week's leading article turned sense into nonsense. In the 7th line, 3rd paragraph, for "by whom" read "to whom"; and seven lines further on, for "though most offended" read "those most offended."

NOTICE.

It is urgently requested that Advertisements may be sent not later than Thursday, otherwise they will be too late for insertion in the current number.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as three o'clock P.M. on Thursdays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 23, 1869.

CRYSTAL PALACE OPERA.

WITHIN the last few weeks a theatre has been constructed inside the Crystal Palace, so that operatic music and music for the concert room, no longer in each other's way, may flourish side by side. That a theatre would be built sooner or later was evident when Mr. Perren's troupe met with such an extraordinary amount of support. The fact that Mr. Perren's troupe was a very indifferent one, taken in connexion with crowded audiences, left the directors little choice. It showed that the public were so well disposed towards opera at the Crystal Palace, as not to be very particular about its quality. Noting this, like wise men, the directors have made for their opera a home of its own, with such appliances and means that no want of them stands in the way of really efficient representations. From this time, therefore, we may date the beginning of another stage in the development of Crystal Palace music. How will it go on?—that is the question.

We have some confidence in the Crystal Palace managers, whenever music is concerned. This they have fairly earned from us, even if we confine our attention to the Saturday concerts. But, as they are liable to err not less than managers in general, we must make protest against one of their possible courses. If, satisfied with what Mr. Perren's company have done, they aim at nothing higher, the Crystal Palace Opera will be, from an artistic point of view, worthless. Such performances as were given in the Concert-room during the summer, did well enough as an experiment upon the public. But, having served their purpose and shown that the public are in a favourable mood, there can be no plea for their continued existence. In most respects the performances fell below the mark, often far enough below to give absolute pain. Yet we see announced that the same company will open the new theatre with the same round of well-worn English operas and operas in English. If it be that this represents, in the managers' scheme, but the first stage of a gradual development, we shall be content to wait a little while for that which they have in store. If, on the contrary, it represents their final idea (a supposition we are, perhaps, hardly justified in entertaining) then it is clear they will lose a great opportunity, and deserve little encouragement. The Crystal Palace may, and ought to become the home of classical opera. There is need for such a home. The London houses are shut against it for reasons upon which we need not enter; and, unless, the Crystal Palace take it in, we shall be confined to opera which is fashionable.

Under no conditions could classical opera be better lodged than at Sydenham. The place seems made for it, and experience in other departments shows that an appreciative audience would soon afford it permanent support. Of course we do not contend for classical opera exclusive of all other. There are tastes which may fairly claim to be consulted, and the claim of which may legitimately be conceded. What we desire is a first attention to the best; and the production above and before all else, of rarely-heard works, now suffering ignominious and undeserved neglect. Here are the names of a few we command to the earnest attention of the Crystal Palace managers whenever they rise above the present level:—*Les Deux Journées*; *La Dame Blanche*; *Le Maçon*; *Abu Hassan*; *The Lily of Killarney*; *The Bondman*; *L'Inganno Felice*; *Son and Stranger*; *Azor and Zelmira*; and *Le Premier Jour de Bonheur*—none of which have we the slightest chance of hearing elsewhere.

CRYSTAL PALACE.

At Saturday's concert—third of the series—the following selection was performed:—

Overture in C, Op. 115 ("Namensfeier")	...	Beethoven.
Trio, "Troncar suoi di" ("Guillaume Tell"), Mr. Cummings, Mr. L. Thomas, and Mr. Maybrick	...	Rossini.
Aria, "L'Addio," Madame Sainton-Dolby	...	Mozart.
Symphony No. 4, in D minor (Op. 120)...	...	Schumann.
Duet, "I Montanari," Madame Rita and Mr. Maybrick	...	Benedict.
Song, "A bridal song," Mr. Cummings, accompanied by the composer	...	C. Sainton-Dolby.
Concerto for violin, Mons. Sainton	...	Mendelssohn.
Aria, "Mi tradi" ("Don Giovanni"), Miss E. Wynne	...	Mozart.
Song, "The two grenadiers," Mr. L. Thomas	...	Schumann.
Song, "Children's voices," Madame Sainton-Dolby	...	Claribel.
Quartet, "Un di si ben" ("Rigoletto"), Madame Rita, Miss Elena Angèle, Mr. Byron, and Mr. Maybrick	...	Verdi.
Overture, "Fingal's Cave," Op. 26 ("Die Hebriden")	...	Mendelssohn.

A note from Mr. Manns, printed in the book of words, gives a succinct history of the Beethoven overture. We quote the opening paragraph:—

"This overture, although not published till 1825, was composed as early as 1814, and, according to the title of the autograph score (which is in the Imperial library at Vienna), was expressly written for the 'Nameday' festivities of the Emperor Francis II. In this respect as well as in its key, it is a companion to the overture usually known as *Weile des Hauses*, Op. 124. From some unexplained reason it was not performed on the occasion for which it had been intended (October 3rd and 4th, 1814), but was introduced for the first time on Christmas day, 1815, together with the oratorio, *The Mount of Olives*, and the chorus, 'Calm sea and prosperous voyage,' for the benefit of the Bürgerspital zu St. Mark: when 'die sehr schöne und geistvolle neue Ouverture' (the very beautiful and spirited new overture), as some critic of the concert expressed himself, found special favour."

In the course of his remarks Mr. Manns observes:—"The overture is so seldom played that it is almost a novelty, although as a work of art it belongs to the ripest and most elevated fruits of the immortal composer's genius." We have nothing to say against the work, which for clearness of design, masterly development, and thematic beauty, must hold a high rank. It is necessary to observe, however, that, when compared with the other overtures of Beethoven, this *Namensfeier* has no very striking characteristics. We look for, but do not find, that colossal genius which strikes us with almost awe in the *Leonora* and *Egmont*. Nevertheless, the overture will ever be welcome. That it should, in our day, be a novelty, is not creditable to those who cater for the public taste. Schumann's symphony, though known as No. 4, is really the second its ambitious composer gave to the world. Written in 1841, it was not produced till 1851, in which year Schumann carefully revised it. Previous performances have enabled us to state the opinion we entertain about the symphony—an opinion we now see no reason to change. There are many things in it for which we feel a thorough dislike. The wearisome repetition of a single-bar phrase throughout the first movement, and much of the *finale*; the weakness of the *romance*, for which a less distinguished composer would have long since been taunted with twaddling; and not a few cacophonous passages scattered about the work which cannot be excused by the plea of design—all these things compel us to regard the symphony as unsatisfactory. On the other hand, the *scherzo* is charming, the *trio* especially, having in it a quaint grace, peculiarly attractive. The work was splendidly played, but made little impression, if we may judge by the comparative absence of applause. The introduction and first

allegro obtained scarcely a "hand." Mendelssohn's concerto was well played by M. Sainton. The *andante* was rendered with much expressiveness, and the *finale* left nothing whatever to desire. In point of brilliant execution and masterly reading, the performance of the latter might challenge any comparison. M. Sainton was deservedly recalled, and warmly applauded. The *Hebrides* overture—so often described but never over-praised—was another triumph for Mr. Manns's orchestra. Nearly the whole audience waited to hear it, and had a rich reward. As a matter of fact, the band is this season playing better than ever. All that is wanted to make it perfection is the replacing of cornets by trumpets, and the confinement to its proper music of Mr. Phasey's admirable euphonium. This done, the orchestra would be without a rival.

The vocal music was varied in character. Against "Mi tradi," capitally sung by Miss Wynne; Schumann's "Two Grenadiers," which Mr. Lewis Thomas gave with all needful point and *entrain*; Mozart's "L'Addio"; and the trio from *Guillaume Tell* there is nothing to be said. Madame Sainton-Dolby's "Bridal song" may also pass muster. It was exquisitely sung by Mr. W. H. Cummings. Madame Sainton accompanied, and she, not less than Mr. Cummings, must have been gratified by the demand for a repetition. But against these good things must be put Claribel's very small ballad, and the over-worn "Un di si ben" either, or both, of which could have been well spared.

This day, Handel's *Acis and Galatea* will be the chief attraction.

CONCERTS VARIOUS.

MR. J. T. WILLY, the violinist, gave a concert, which was well attended, on the 14th inst., at the Horns Assembly Rooms, Kennington Park. There was much to interest, especially in the instrumental portion of the programme, which comprised Weber's quartet in B flat (piano and strings), a barcarolle by W. S. Bennett, two movements (*adagio* and *finale*) from Beethoven's trio in G major (piano, violin, and violoncello), a duet for piano and violin on airs from *La Sonnambula*, and Weber's Rondo in C major (pianoforte). The viola and violoncello were played by Messrs. Westlake and Guest, and the pianist was Mr. Willy's daughter, Miss Fanny Willy, whose playing proved her the possessor of no mean talents, and called forth very favourable expressions of opinion. The instrumental pieces went capitally and were greatly relished by the audience. The vocal music was supplied by Madame Talbot-Cherier, Miss Blanche Reeves, Madame Osborne Williams, and Miss Marion Severn.

WALWORTH.—In connection with the Walworth Choral Union, which has just commenced a new season for the practice and performance of high class music, a lecture was delivered on Friday week at the Walworth Institution, by Mr. Gadsby the conductor, on "The Advantages to be derived from a Study of Vocal Music." Mr. Gadsby was essentially happy in his treatment of the subject, and imparted to it additional interest by introducing examples of various styles of vocal composition, neatly performed by his well drilled choir. Amongst these were "The Marvelous Work" (*Creation*), Mendelssohn's "Judge me, O God," the madrigals, "In going to my lonesome bed" and "Flora gave me fairest Flowers," Mr. Goss's fine glee, "There is Beauty on the Mountain" (encored), Bishop's air, "Peace inviting" (charmingly sung by Miss Dix and re-demanded) and Mendelssohn's part song, "The Lark." There was a very large audience. Amongst the works to be rehearsed during the ensuing season are the *Creation*, *Messiah*, and *Athalie*. The first public concert took place last (Friday) night. Of this more next week.

MDLE. CHRISTINE NILSSON'S second concert took place in Exeter Hall on Wednesday evening. As it was substantially a repetition of one given in St. James's Hall during the season, there is no need for a detailed notice. Enough that Mdle. Nilsson was eminently successful in the airs from the *Creation*, as, also, in Herr Lutz's "Xenia" and a romance from *Mignon*; that she was supported by Mdme. Trebelli-Bettini, Signor Bettini, Signor Foli, and Mr. James Wehli (pianist); and that the audience was very large and enthusiastic.

We have reason to believe that next season will witness two Italian Operas, and two more or less attractive companies. That Mr. Gye has taken Her Majesty's Theatre is, we understand, a fact; but whether he and his partner, Mr. Mapleson, intend to distribute their performances between Covent Garden Theatre and the new house in the Haymarket, we are unable to say. If report may be relied on, it is in contemplation to devote Her Majesty's Theatre exclusively to the non-lyric drama. That there will be an Italian Opera at Drury Lane Theatre, under the direction of Mr. George Wood, is, however, on the best authority, beyond a doubt.—*Pall Mall Gazette*.

[Oct. 23, 1869.]

PROVINCIAL.

WESTON-SUPER-MARE.—Madame Arabella Goddard has been "reciting" in this place of fashionable resort. The following brief but flattering notice of her performance is taken from the *Weston-super-Mare Gazette Clevedon Journal and East Somerset Advertiser* of the 16th:—

"At the Assembly Rooms, Weston-super-Mare, last Thursday morning, Madame Arabella Goddard gave a grand pianoforte recital. The magnificent playing of this highly-gifted lady is so widely known that it were almost superfluous to praise her performance. Her expression is divine. The programme included many of the highest and most difficult masterpieces for the piano. The sonata in B flat major of Dussek, and the sonata in A flat major of Beethoven, were superb. At the conclusion of the performance, on being recalled, the charming pianist gave the delighted audience 'The Last Rose of Summer.' Miss Annie Edmonds, who ably assisted in the entertainment as vocalist, sang, with much sweetness and expression, several ballads."

CLIFTON.—The *Western Daily Press* of Saturday, Oct. 16th, contains the subjoined report of pianoforte recital recently given by Madame Goddard at Clifton:—

"Madame Arabella Goddard, assisted by Miss Annie Edmonds, gave a recital last evening, which, notwithstanding the state of the weather, was capitally attended. The programme was not only attractive, but 'unique,' inasmuch as, in addition to the high-class music to which this talented pianist introduces her admirers, it contained a fantasia by W. Friedmann Bach, existing only in manuscript, and performed on this occasion for the first time in the provinces. This composition abounds in fine harmonies and delicate melodies, and, apart from the claim of novelty, was certainly the gem of the evening; it was rendered in a masterly manner, and received that amount of attention which is only accorded to the works of a first-class master, transcribed by a perfect scholar. That this fantasia deserves to be better known there can be no doubt, and that Madame Goddard is its proper exponent all who heard her last evening were in perfect accord. We regret that the limits of our space prevent a detailed notice of the other pieces on the programme, but the exquisite rendering of Chopin's waltz in A flat, and a group of interesting and difficult 'studies' commands recognition. Miss Annie Edmonds, in a charming manner, varied the instrumental parts with some vocal compositions; and Mr. J. W. F. Harrison added to his well-earned fame by his accurate and tasteful accompaniment. The concert formed part of the Clifton winter course of entertainments, the proprietor and manager of which is Mr. J. C. Daniels, who deserves much praise for his enterprise and spirit in providing such high class amusements."

A short notice of the same recital appeared in the *Bristol Times and Mirror* of the same date:—

"Yesterday evening this talented lady gave one of her enjoyable pianoforte recitals at the Victoria Rooms, to a very large and fashionable audience, being assisted by Miss Annie Edmonds as vocalist, and Mr. J. W. F. Harrison as accompanist, the young lady rendering beautifully the fine song by Sullivan, 'O fair dove! O fond dove!' We have so frequently described Madame Goddard's playing that it would be quite supererogatory to praise it once more, but her execution of the fantasias by Bach and Benedict and of the grand sonata by Beethoven was particularly fine."

The *Bristol Mercury and Western Counties' Advertiser* says:—

"Last night, in connexion with Mr. Daniels' excellent series of entertainments, Madame Arabella Goddard gave a pianoforte recital at the Victoria Rooms, Clifton, when her admirable rendering of Dussek's sonata in B flat, some studies by Steibelt, W. S. Bennett, and Thalberg, Chopin's waltz in A flat, the brilliant sonata in A flat of Beethoven, and fantasias by W. F. Bach and Benedict, charmed a highly appreciative audience. Miss Annie Edmonds gave several attractive songs with much taste."

We extract the following from a Nottingham paper of Tuesday, Oct. 19:—

"Last night, Madame Arabella Goddard gave a pianoforte recital in the Mechanics' Hall, Nottingham. Miss Annie Edmonds was the vocalist, and, under the able supervision of our talented and spirited townsman, Mr. Henry Farmer, the entertainment was, in the best sense of the word, a success. To enlarge upon the accomplishments of the princess of instrumentalists would be to paint the lily. It is enough to say that whether imitating the 'liquid lapse of waters,' as in the study by Thalberg (E flat major), or the sonorous peal of the funeral bell, as in the 'Funeral March on the death of a hero' (Beethoven, A flat), Madame Goddard showed the most consummate mastery. To this she

added exquisite and inimitable grace, which was very effectively shown in the sonata of Dussek (B flat major), the beautiful slow movement of which was rendered with touching and genuine pathos. Her last piece, a fantasia on airs from *Der Freischütz*, was indeed a specimen of 'fine phantasy'—the composer (Jules Benedict) having adapted it with complete success to the brilliant and varied accomplishments of our greatest pianist. Miss Annie Edmonds rendered Sullivan's 'O fair Dove' with great tenderness and expression. In 'Through the Wood' she was equally successful; and the simple unaffected feeling with which she gave 'The Bailiff's Daughter of Islington,' made this—to our thinking—the most successful of the whole. The programme was well made out; and we are glad to see that though the audience frequently applauded, they did not demand encores—a precedent we hope to see followed, in future, on all but the rarest occasions."

READING.—Mr. Elliot Galer, who has become lessee of the Assembly Rooms at Reading, inaugurated his management with a concert on Monday week, which attracted a full audience. The concert commenced with Madame and Mr. E. Galer singing Balfe's duet, "The Sailor sighs." Mr. Galer gave Handel's "Deeper and deeper still," and "My Pretty Jane." He also joined in the quartet from *Rigoletto* and Balfe's trio, "I'm not the Queen," with Madame Baur, Reeves, and F. Distin. Madame Liebhart sang Mozart's "Deh! Vieni" and an English song, Mrs. Galer "Terence's Farewell," and Madame Thaddeus Wells "Gratias Agimus," with clarinet *obbligato* by Mr. Lazarus. Mr. Lazarus also gave one of his clarinet solos. A new baritone, Mr. Harley Vinning, who possesses a voice of some compass and power, sang "The Stirrup Cup," and with Madame Liebhart, Mozart's "La Dove Prende." Mr. Theodore Distin also gave a buffo song of Balfe's. The concert afforded much pleasure. Mr. Stanislaus accompanied efficiently.

WOLVERHAMPTON.—A correspondent has kindly sent us the following:—

"Madame Sainton-Dolby's farewell concert at the Exchange Rooms was a complete success, the attendance being enormous, and the entire programme affording unqualified satisfaction. The first part was devoted to a selection from Rossini's *Messe Solennelle*, which, though shorn of much of its effect by the accompaniment of a piano instead of a full orchestra, nevertheless greatly pleased all hearers, the principal parts being sung by the esteemed concert-giver, Miss Edith Wynne, Miss Elena Angle, Madame Rita, Messrs. Cummings, Byron, Lewis Thomas and Maybrick. The second part was miscellaneous. Miss Edith Wynne was called for after her charming singing of Sullivan's song, 'The Mother's Dream.' Mr. Cummings was encored in Madame Sainton's own composition, 'A Bridal song,' and in Hatton's 'She was my Boyhood's Dream,' a like compliment being paid to Mr. Lewis Thomas for his spirited delivery of Figaro's bustling air, 'Largo al factotum,' also to Madame Sainton in Claribel's song, 'On a still September day.' The skill of M. Sainton as one of the first of living violinists is too well known to require further eulogy, and the fantasia on 'The Last Rose of Summer' (a never-fading flower for voice, piano, or fiddle), drew forth enthusiastic plaudits, which were suitably acknowledged. In the variations from the familiar Kreutzer sonata, M. Sainton had the co-operation of Mr. Thouless in the pianoforte part, and it was a pity that the entire work was not given instead of only one movement. Madame Rita (whose name is new to the musical public) created a highly favourable impression, which will no doubt be confirmed when additional experience shall have given her more confidence. Madame Rita's voice is a pure soprano, light and flexible in quality, and that it has been trained in a correct manner was shown by her facile execution of Rossini's 'Una voce.' The lady is young, of prepossessing appearance, and with her natural gifts, and a proper following of the evidently good school in which she has studied, should take a good position in the profession she has elected to follow. I understand that she is a pupil of Madame Sainton. If so, she could not possibly have a better mistress than the accomplished musician who is now taking her first and last farewell of the public whom she has for so many years delighted."—C.

BIRMINGHAM.—Our correspondent writes from the hardware capital as thus:—

"The Festival Choral Society gave their first concert on the 14th instant, when the Town Hall was well filled with a not over enthusiastic audience. The programme consisted of a selection from *Israel in Egypt*, Mendelssohn's 'Hear my prayer,' and Spohr's 'God, Thou art great.' The band was (as it always is at these performances) coarse and unsteady; while the chorus, although to some extent redeemed by the bright fresh voices of the sopranos, and powerful energy of the basses, was not at all up to their usual standard of excellence. This may have been partly due to the fact that this season there are several new comers, and in some measure to the pace at which the works were taken, notably the Handel selection, where in many instances it was a mere scramble between voices and instruments. What little there was for the soloists to do was done well. The

principal soprano part fell to Miss Edith Wynne, who had never before publicly sung the music of *Israel*, and who especially distinguished herself in 'Thou didst blow,' to mention which without alluding to the 'ground bass' accompaniment would be a piece of flagrant heterodoxy. 'The land brought forth frogs,' and 'Thou shalt bring them in,' made one regret that the last hearing of Madame Sainton-Dolby in Birmingham should be in a work where so little scope is afforded for the display of those powers which earned and so long have maintained the high reputation of the lady who is now about to abdicate her position as first of English contraltos, and who, in retiring from the profession she so worthily adorns, will carry with her the admiration of the public and esteem of her friends. To hear Mr. Lewis Thomas sing the air, 'He layeth the beams,' with its introductory recitative, 'He measured the waters,' reminded one of those primitive Exeter Hall days when it was considered that the audience were not capable of listening to the wonderful series of choruses in which Handel narrates the plagues of the Egyptians and final delivery of the Israelites, without the interpolation of sundry airs by way of relief. In itself the song (originally known by its Italian title, 'Nasce al bosco') is intrinsically good, but beyond the fact of its being by Handel has nothing in common with either the chorus, 'But as for His people,' and 'He rebuked the Red sea,' which preceded and followed it. To say that Mr. Lewis Thomas sang the air in question is equivalent to saying that it was well sung. The solo part of Mendelssohn's lovely hymn found a worthy exponent in Miss Edith Wynne, whose pure sympathetic voice and strongly artistic intelligence always render it a pleasure to listen to her. Her hearers, who had up to this point been somewhat apathetic, suddenly thawed, and so long continued was the applause that the singer not only returned to the orchestra, but repeated the last movement. The solos in Spohr's work were sung by Madame Rita, who, despite extreme nervousness (probably induced by the sight of so vast a hall and audience), displayed a voice of light and agreeable quality, produced with good method, and showing that it has so far been cultivated with careful and sound taste, Mdlle. Angèle (a promising contralto), Mr. Byron (tenorino), and Mr. Maybrick (quasi), bass. Further musical doings are here rumoured:—November 3rd, 4th, and 5th, opera at the Theatre Royal, with Tietjens, Ilma di Murksa, Sinico, Scalchi, Mongini, Santley, &c., Arditi conducting. On the 16th and 17th of the same month, Nilsson, Sims Reeves, Foli, &c., in the *Messiah* and *Creation*; and towards the end of the year, Arthur Sullivan's *Prodigal Son*—to be given by the Festival Choral Society—principal singers not at present mentioned. The opera company are to play *Norma*, *Lucia*, *Trovatore*—well known (?) hackneyed works being preferred to novelty in the provinces.

BUTTON OF BIRMINGHAM.

HARROGATE.—We read the following in a recent number of the *Harrogate Advertiser* :—

"The concert season which was brought to a close on the 9th inst. will be remembered as the longest on record. From May 17th to October 9th Mr. Julian Adams's excellent band has been a source of delight to thousands of our visitors and residents, and contributed in no small degree to the prosperity of this fashionable spa. During the 21 weeks, calculating that five concerts have been given in each week, and 10 pieces each night, Mr. Julian Adams and his band have performed 1050 pieces. Those who have listened to these performances, can vouch that they have been examples of the best works of eminent masters—the programmes having invariably embraced selections from Mozart, Weber, Beethoven, Mendelssohn, Donizetti, Auber, &c. Many persons (including several amateurs from Manchester and London, who are in the habit of hearing real first-class concerts), have expressed their thanks in the warmest terms to Mr. Julian Adams, for the manner in which the music has been arranged and performed. Harrogate has been singularly favoured by having an artist of so much experience to undertake the responsible duties of a musical director."

—o—

WAIFS.

Madame Arabella Goddard has given pianoforte recitals this week at Nottingham, Grantham, Gainsborough, Derby, and Huddersfield. Next week she will visit Hull, and other towns far north.

Mr. W. Ganz has returned from his tour through Belgium and Germany.

The name of Mr. A. Sala's burlesque, in rehearsal at the Gaiety, is *Wat Tyler*.

Mr. Fechter has decided to make his long-promised American visit in December.

The French *diapason normal* has been adopted at the City Theatre, Hamburg.

The Monday Popular Concerts will be resumed on the 8th of November.

Mr. Arthur Sullivan is taking a holiday at Paris, where he will remain for a month.

M. Louis Lacombe, the pianist, has married Mdlle. Andréa Favel, of the Opéra-Comique.

The Haymarket re-opens on Monday, the 25th, with the new comedy of *Men and Old Acres*.

Mdlle. Minnie Hauck made her *début* at St. Peterburgh as Lucia She was well received.

M. Louis Lacombe, the pianist, has married Mdlle. Andréa Favel of the Opéra Comique.

Herr Esser, *chef d'orchestre* at the Vienna Opera has retired. Herr Herbeck takes his place.

A new piece is in preparation at the Princess's, by Mr. Boucicault, under the title of *Jezebel*.

The Paris theatres and concert-rooms received during September 1,519,516 francs, 85 centimes.

M. Fétis is in Paris seeing to the issue of the second volume of his *Histoire Universelle de la Musique*.

Mdlle. Leonora Nau, late of the Royal Italian Opera, is engaged for three years at the Opéra-Comique.

Mr. Max Strakosch will soon commence a season of Italian opera at the Academy of Music, New York.

Mr. Richard Hoffman and wife left England, in the steamer *Java*, on the 9th inst., for the United States.

The projected Chelsea Theatre is (says the *Kensington News*) "nipped in the bud,—i.e., in the upholstery."

The first of the new Concerts de l'Opéra, under the direction of Henri Litoff, is fixed for the 31st inst.

Schumann's *Paradise and the Peri* is about to be performed at the Italiens with an augmented band and chorus.

Mr. Wallace Wells is the tenor engaged by Mr. W. Rea, for the performance of the *Creation* at Newcastle-on-Tyne.

At the first Gewandhaus Concert—7th inst.—Herr Carl Reinecke played his pianoforte concerto in F sharp minor.

M. Strakosch's troupe (Alboni, Battu, Hohler, Tagliafico, &c.) performed Rossini's *Mass* in Amsterdam on Monday last.

M. Pasdeloup is in treaty with Mdlle. Marie Battu. He wishes to give her the chief feminine rôle in Halévy's posthumous *Notre Dame*.

M. Félix Clément announces a *Dictionnaire Lyrique ou Histoire des Opéras*. If the work be as full of blunders as its predecessor it will be amusing.

M. Perrin has re-engaged Mdlle. Reboux (who will be remembered in M. Gounod's *Mireille*, some years ago, at Her Majesty's Theatre), on higher terms.

Herr Rubinstein is about to make a concert tour in the interior of Russia. After playing to the Muscovites, he purposed visiting the Greeks and Turks.

Having made a great success at Hamburg, Herr Ferdinand Hiller gave some concerts at Breslau, the programmes being exclusively devoted to his own works.

Mdlle. Christine Nilsson sang, on Tuesday, at St. George's Hall, Bradford, to an audience of nearly 4000 persons. Yesterday she was to be at Bath; to-day she visits Cheltenham.

Mdlle. Hisson has appeared at the Grand Opéra in *Faust*. Her temerity is much dwelt upon by the critics, and it is evident that Mdlle. Nilsson and Mdlle. Carvalho are not yet superseded.

The "outer works" of the new Grand Opéra at Paris are to be unveiled on the 16th of November, the Fête of St. Eugene. When the building will be opened it is difficult to say. It is still empty.

The Lords of the Privy Council have informed Mr. C. J. Bishenden that the subject of "English Musical Pitch" not falling within the scope of their administration, they are unable to direct an enquiry into it as suggested.

Mdlle. Carlotta Patti continues to draw large crowds to Steinway Hall. She has turned out a great card for Mr. Max Strakosch. Mdlle. Patti is assisted by Messrs. Theodore Ritter, Jean Prume, Ronconi, Habelmann, and Mr. Max Maretzky's orchestra. The last appearance of Mdlle. Patti will be made in Brooklyn. After that she intends to astonish the Bostonians.

The new theatre in the Strand, to be opened in March next, is being built by Mr. Macintosh, builder of the Princess's, Olympic, and St. James's. "Phipps architect," as Mr. Duff Short would say; "Architect, Phipps," as Mr. John Ella would say.

The destruction of the Dresden Theatre has called attention to the play-houses burned down in the last hundred years. Their number is said to be 63:—21 in England (15 of these in London), 2 in Scotland, 17 in France, three each in Italy and Germany.

It is rumoured that Mr. H. F. Chorley's successor as musical critic of the *Athenaeum* is Mr. Henry Smart. We can readily believe it, seeing that the articles are admirable alike in spirit and knowledge of the much abused and little understood art they treat of.

With reference to attempted comparisons between the operas of Meyerbeer and Wagner a French paper says:—"It is true that the operas of Meyerbeer have had every success; equally true that at the third performance of *Rheingold* the house was half empty.

The first popular concert of the season took place under M. Pasdeloup's direction, last Sunday. The programme included the *Athalie* overture of Mendelssohn, Beethoven's third symphony, an *adagio* by Mozart, a *gavotte* by Lachner, and the overture to *Oberon*.

Victor Massé is about to produce a new opera, *Fior d'Aliza*, at the Opéra-Comique. He applied to Mme. Pati, asking her to sustain the principal part. Madame consented, but would only promise for twelve nights. M. Massé withdrew. All this may be read at greater length in *Le Derby*.

The following appeared in the advertising columns of the *Liverpool Daily Post* the other day:—

"ORGAN BLOWER wanted. He must be a pious, powerful Man; must thoroughly understand his duties; must likewise be a good reader; and must likewise be able to blow fugues at sight. Welshman preferred. Salary will give 17. per month.—Address, in Welsh, D 95, office of this paper."

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Gaiety Gazette.

M. Auber thinks it injudicious to remind the Fates of his age, lest Atropos should remember how long she has neglected her business. The other day Signor Carafa, a composer well known in Paris, who is eighty-two years old, celebrated his birthday, and asked Auber to the gathering. The aged master declined in the following terms:—"I think it savours too much of irony towards Providence to let the birthday of an old man of eighty-two be celebrated by an old man of eighty-six."

An entertainment was given in the Angel-Town Institute, Brixton, on the 14th inst., for the benefit of the organ fund of St. Catherine's Church, the programme consisting of readings and vocal music, the latter by Miss Lucy Hann and Mr. Harley Vinning. Miss Hann gave "The Minstrel Boy" with effect, and Mr. Harley Vinning was encored in Duggan's new song, "Sampson," which he sang with much feeling. The Rev. E. Ellis, LL D. presided, and the whole entertainment was a decided success.

The French opera, at the Academy of Music, New York, came to a sudden close. The undertaking was a complete failure, causing pecuniary embarrassment to more than fifty people, who were engaged for a season of four months, and who are now without any means of subsistence. A performance of *Robert* was given for their benefit, and a matinée devoted to a performance of *Lucia*, for the same purpose. The members of Mr. Maretzke's orchestra volunteered their services on both occasions.

The great blotch of ink has been entirely removed from M. Carpeaux's "dancing figure," as well as from the group in the Luxembourg Gardens, but the sensation caused by the act of Vandalism has scarcely subsided. A writer, who signs himself "An Enemy of Debauchery," has sent a letter to the *Gaulois*, in which he says that in spite of all the precautions that may be taken, the group will be destroyed—that air-guns, for instance, are very effective; and, he adds, that he and two other persons have sworn to destroy so indecent a work. The letter is probably only a silly hoax.

The death of Mrs. Mathews, widow of the late and mother of the present eminent comedian of that name, has taken place. Mrs. Mathews, who was in her 88th year, is known as the authoress of several literary works, including the memoirs of her late husband; *Tea-table Talk, or Anecdotes of Actors; Ennobled Actresses, &c.* Mrs. Mathews died at her residence in Brompton, in the presence of her son and an intimate friend. She was buried at Kensal Green Cemetery.

We take the subjoined from the *New York Weekly Review*:—

"An organist asks, 'by what right may we speak of a *Pedal Manual*?' Answer:—the same right as the *Plainfield Republican* had for saying that, at a concert in Plainfield, Mr. G. W. Morgan's *manipulation* of the pedal's was very wonderful. We should say it was, and would like to have seen the exhibition. We had no idea Mr. Morgan did such things! Just imagine that graceful and amiable organist getting down on his knees, or standing on his head, to manipulate the pedals, and we suppose at the same time *pedipulating* the manuals! It would be a great feat, and the view would be 'sweetly pretty' to gaze at for a short time."

Mdlle. Tietjens, accompanied by Mdlle. Zandrina and Mdlle. O'Connor, visited the Blind Asylum, Merrion, on Saturday last. She was received by several members of the committee. On her entrance to the work-room the children gave her a hearty reception, and sang a hymn of welcome. It being intimated to Mdlle. Tietjens that the children expressed a wish to hear the voice of their distinguished visitor, she at once consented, and with piano accompaniment, she sang "The Last Rose of Summer." Mdlle. Tietjens expressed herself highly delighted at all the arrangements of the institution, and promised on a future occasion to do something substantial for its inmates.

The Parepa-Rosa English opera troupe gave their first performance at the Academy of Music, Philadelphia, on Oct. 2nd. The house was crowded to excess. The opera was *Maritana*, with the recent New York cast; but the applause bestowed upon Madame Parepa-Rosa, Mrs. Seguin, Messrs. Campbell, Castle, Laurence, and Carl Rosa, surpassed in vigour and enthusiasm even the most flattering demonstration elicited by the happiest efforts of the same artists at the theatre in Fourteenth Street. Madame Parepa was honoured with a "reception" which lasted several minutes, and all the most popular pieces were repeated by unanimous demand. On Tuesday, Miss Rose Hersee made her *début* as Amina, in *La Sonnambula*, and was triumphantly successful.—Mozart's *Le Nozze di Figaro*, and Auber's *Domino Noir* are in preparation.—*New York Weekly Review.*

The following paragraph from an article in the *New York Musical Pioneer*, on "Celebrated Teachers," will startle many of our readers:—

"Cramer, a German, born about 1765. This person is still enjoying life, and in such a way as to be useful to mankind. This spirit also advanced early, and he produced number of elegant and characteristic studies. At the age of seventeen he travelled, giving pianoforte concerts in various portions of England. The popularity he has attained is owing chiefly to the compositions he has written. * * * * There are a number of writers who have written studies, but none are so really perfect in their art as those of Cramer. Performers of celebrity have them among their collection of studies, not alone in Europe but in America. He was the first to arrange popular airs in the form of lessons. His career thus far has been a brilliant one." Poor John Cramer lived to a green old age, but never looked to being "useful to mankind at 104!" The article is signed "Freeheart."

We do not believe that M. Hervé, the composer, is engaged at the Lyceum; but he is studying English very hard, and no doubt mediates an appearance among us at some future time. It is to be hoped that the change of language may produce a corresponding result in the character of his acting, for if anything could have imperilled the success of *Le petit Faust* at the Folies Dramatiques, it must have been the exhibition made by the composer in his own piece. M. Hervé is said to have bitterly expressed his indignation against certain managers, in London, who while playing his music every night, have refused the composer's somewhat reasonable request for a free admission to hear his performance. No doubt their conduct was very discourteous, but Parisian directors are not too polite in such matters. Not very many weeks since, the lessee of one of our greatest theatres, and the most popular press-writer of the day, were rudely denied an audience by the gentleman who nightly exhibits the *Chatte blanche*, although they had paid for their seats. When M. Hervé has studied England and the English a little longer, he will probably find that London managers are at least as polite as managers in Paris.—*Gaiety Gazette.*

At the Doncaster borough police-court recently, Henry Schmitzer, one of a German band travelling about the country, was charged with embezzling the sum of £12 10s., the property of his employer, Peter Ekel, also a German. About nine months ago the prosecutor made an engagement with the prisoner for a party of musicians, four boys and four girls, to come over from Germany, the prisoner to act as foreman, and receive 25 per cent of the gross earnings, the parents of the children to be paid "something" (rather vague) on the return to Germany at the expiration of twelve months, and the prosecutor to take the whole earnings, save 25 per cent, deducted to maintain the party (prisoner included) in food, clothing, and lodgings during their stay. For fifteen weeks prisoner, with the boys, had been playing at a Liverpool casino, for which they received £29 14s. Meantime, the girls were "starring"

in the south of England, and it was arranged that they should all meet at Doncaster, where the manager had a reckoning with his steward, from which it appeared, according to prisoner's statement, that £12 10s. was due to his master. The money was not then paid over, and next morning prisoner had decamped by an early train for Liverpool. A telegram being sent after him, he was apprehended just about to embark for America. Pleading guilty, he was committed to Wakefield for two months, with hard labour.

BADEN.—The musical season was brought to a worthy conclusion. The programme of the eighth Classical Matinée given by the *Kur-orchestra* comprised works by Beethoven, Weber, Mendelssohn and Schumann. The soloists were Mdlle. Peschel (a pupil of Mdlme. Clara Schumann), who played Weber's *Concertstück* in a manner to elicit loud applause, and a Herr White (query, *Mr.?*) from Paris, who was equally successful with Mendelssohn's Violin Concerto. At the ninth and last Matinée, the orchestral pieces were greatly in the ascendant. Among them were Beethoven's *Pastoral Symphony*; "Gavotte" from J. S. Bach's *Suite* in D major; and Hector Berlioz's overture, the *Carnaval de Rome*.

LEIPZIG.—Two fair young violinists, the Misses Hamilton, from Dublin, were announced to appear at the third Gewandhaus Concert.—A young lady, Mdlle. Zimmermann, a member of the operatic company here, feeling highly indignant at some remarks made upon her singing by Dr. Paul, a musical critic, has thought fit to publish the subjoined effusion in the *Leipziger Nachrichten* :—"To the critic of the *Leipziger Tagesblatt*. As I have not the pleasure of knowing the above gentleman personally, I take the liberty, in consequence of the notice on *Rienzi*, of replying that I shall never give up the repeated defects, as the critic expresses it, of my method of singing, as I consider it admirable, and that few singers can boast of having had the advantage of so excellent a system as that of Madame Viardot-Garcia." Mdlle. Zimmermann appears to belong to that numerous class who fancy that a critic is bound to be silent immediately he cannot praise. Luckily for art and artists (including, among the latter, Mdlle. Zimmermann herself), critics are not of the same opinion.—Herr Reinecke has just completed an overture and other music for Schiller's play of *Wilhelm Tell*. They will be performed for the first time at a representation which will shortly be given of the play at the Stadttheater.

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DÉBUT OF MISS ROSE HERSEE

As Amina in "La Sonnambula," at New York, September, 18, 1869.

"A very clever young *prima donna* Miss Rose Hersee, made her *début* on Saturday in *La Sonnambula*. The *débutante* is *petite* in figure, but nature has gifted her with a voice of exquisite sweetness, which art has taught her to use with excellent effect. Her *début* was an ovation; the result as much, perhaps, of her aptitude for all the exigencies of stage business—(not an easy thing to command before a strange audience) as to the capacity of her voice, and the wonderful control of it which she possesses in as remarkable a degree as that which won for Piccolomini her great success. In figure and quality of voice, indeed, she most resembles Piccolomini, and is a great acquisition to the present *troupe*, which seems likely to revive English Opera in its best phase."

—*N. Y. Citizen*, Sept. 21.

"Miss Rose Hersee made her *début* on Saturday evening. How triumphant it was, the applause of the audience testified; and they showered favours upon her from first to last. She is slight of figure; a blonde with dark blue eyes, a pleasant smile, and movements full of grace. Her voice is a clear soprano, well cultivated and trained; sweet in tone, and facile in execution. Few singers on our stage have so soon won the hearts of an audience. The sweet music of *La Sonnambula* was rendered by her in the most charming manner, and there was an innocent and girlish grace about her which was infinitely fascinating."—*N. Y. Commercial Advertiser*, Sept. 20.

"Her youth, her pretty face, and sprightly easy action, gained her general favour, and throughout the opera her reception was such as to warrant the belief that she had made a good impression, and will become quite a favourite with the public."—*N. Y. Clipper*, Sept. 25.

"The most successful member of the *troupe* is Miss Rose Hersee. She is not great, but she is pleasing—not to say captivating. . . . Hersee, however, is the chief star of the galaxy, and will always command a large audience of enthusiastic admirers."—*N. Y. Courier*, Sept. 25.

"Last night *La Sonnambula* was given; and in it Miss Hersee made her first appearance in this country, as *Amina*; and by her skilful management of a fresh and light soprano voice, and her fascinating appearance, won a substantial success. To its details, however, we must take another opportunity to allude."—*N. Y. Times*, Sept. 19.

"Miss Hersee has a good stage presence, and an excellent conception of dramatic effect. Her voice is pure, clear, and flexible, and remarkably true, as was noticeable through the whole opera. Even after the exhaustive labours of a first night before a strange audience, she maintained her powers and command of voice to the end: and was indeed better in the difficult scenes of the last act, down to the trying *finale*, than in the beginning. Her reception was very warm and enthusiastic. She was called out after every act, and although her *début* was evidently watched with critical attention, her success was unquestionable."—*N. Y. Herald*, Sept. 20.

"Her *début* was a striking success. No young artist within our recollection has received more prompt and decided manifestations of popular favour. She was cordially welcomed, warmly encouraged and applauded throughout the representation, and at the close was complimented by a series of demonstrations. That she will prove a most attractive acquisition to our lyric stage is beyond a doubt. Her first appearance was a distinct and well deserved success."—*Daily Tribune*, Sept. 20.

"With a *petite* graceful figure; a bright smiling face, eyes full of expression, a wealth of golden hair, and an infinitely piquant manner, she possesses all the requisites for the physical embodiment of the part. Vocally, too, she is not lacking in the sympathetic quality so important in a singer of her style and character. Her voice is pure, flexible, has a good range, and gives evidence of careful and judicious culture. With these qualities it is by no means remarkable that her success, on Saturday evening, was most genuine. Her efforts were received with signs of the most cordial approbation, and her *status*, as an artist of rare attractiveness, immediately established. She is a most pleasing and acceptable addition to our list of *prima donne*, and is destined to become a great favourite."—*N. Y. Express*, Sept. 20.

"Considerable anxiety was felt as to this *début*. The *prima donna* soon set all doubts at rest. Ere the first *aria* was completed it was pretty well understood by the listeners that art was winning a triumph. She was called, and made the recipient of a bundle of buds almost as large as herself."—*N. Y. World*, Sept. 19.

"This charming young artist possesses a very pleasing high soprano voice, fresh and canary-bird like in quality. Her execution is admirable, the rapid passages and *staccatos* being given with a clearness and precision that are evidence of a careful and judicious training, and of faithful and conscientious work on the part of the singer. The young lady made a most favourable

impression on the large and appreciative audience, and her efforts were greeted with prolonged and hearty applause and numerous floral offerings."—*N. Y. Sun*, Sept. 20.

"By her admirable execution and artistic acting she soon ingratiated herself into the favour of the audience; and when the curtain fell upon the first act she was enthusiastically summoned before the curtain. Her rendering of the sonambulistic scene left nothing to be desired, and she received acclamations and calls to the footlights. When the curtain fell and when she reappeared the spontaneous applause which greeted her left no doubt that she had made a very favourable impression. She is *petite*, with an expressive prepossessing oval face, and large round eyes. She sings with fine expression, and is evidently a cultivated artist."—*N. Y. Sunday Mercury*, Sept. 19.

"Miss Hersee was well received: and when she came upon the stage a smile lighted up the faces of many in view of the doll-like figure which she presented, and the pure blonde type of beauty that she displayed. She had not, however, sung sixteen bars of her music before she was taken into favour; and at the conclusion of the first *aria* she received warm tokens of approbation, to which she was justly entitled. Her voice is a high soprano, delicate and flexible in its lower and middle register; lacking somewhat in chest power, but having great sweetness and a velvety softness in its upper notes, where its sympathetic tones told with very fine effect indeed. She shows evidence of having been well trained, but not so hardly worked as to affect the natural purity and sweetness of her organ. As the work progressed, and the constraint of a first appearance before a strange people wore off, she actually commanded the favour of the audience, which before she had only modestly sued for; and when the curtain fell upon the *finale* she had made a decided and deserved success."—*N. Y. Dispatch*, Sept. 19.

"Miss Hersee pleased at once by her graceful girlish manner and appearance, and her fresh bright voice. . . . Rarely indeed has a new singer met with so ready an appreciation, or found that appreciation so cordially expressed. Miss Rose Hersee's *Amina* is truly a charming performance. *Amina's* innocent fondness and playful coquetry in the first act, her girlish terror and desperation in the second, the dreary misery and utter hopelessness of the 'Ah non credea' with the wild exultant joy of the 'Ah non giunge', were all most faithfully and touchingly delineated. In the earlier scenes there was humour without an approach to vulgarity; and in the latter dramatic passion and spontaneous emotion unalloyed by effect seeking. The general praise we have bestowed will of course be understood to apply to Miss Hersee's musical no less than her histrionic powers. She possesses a genuine soprano voice, peculiarly bright in *timbre*, true in intonation, and free as to production, while her execution is distinguished by symmetrical phrasing, neatness, and brilliancy. The success of the entire opera led to its speedy repetition.—*N. Y. Weekly Review*, Sept. 25.

"On Saturday evening, Miss Rose Hersee made a most successful *début* as *Amina*, her rendering of the sleep-walking scene was perfect, and at the end of the opera she was called before the curtain, and received a most enthusiastic greeting."—*N. Y. Correspondent of the Era*, Oct. 10.

"We have had another musical success this week. In other words, Miss Rose Hersee made her first appearance on Saturday in *La Sonnambula*, and with a perfect triumph. She sang with all the sweetness for which she is so much admired, and positively took the audience by storm. Several times in the course of the evening she was called before the curtain and enthusiastically cheered. And some such success was needed to revive the fortunes of the Parepa English Opera *troupe*."—Another *N. Y. Era* correspondent, Oct. 10.

"The curtain drew up at 8.20 last evening for the performance of *La Sonnambula*, and the first appearance in this country of Rose Hersee. The house was well filled by a curious and attentive audience,—prepared to be critical, but disposed to be generous. Miss Hersee was successful. She has a clear bright soprano voice,—best in the upper register, but even and well trained throughout. She phrases with neatness and precision, and her execution without being faultless, is remarkably good. Her action has been learned in a good school and her natural powers are developed to advantage. Hearty and genuine applause repeatedly testified to the favourable impression. Miss Hersee is slight in figure, with blonde hair and dark eyes, a charming smile, and a manner full of grace and fascination. We purpose to speak more in detail of the merits of the fair *débutante* hereafter. For the present, in addition to the above, it will suffice to say that her success was decided, and that since Madame Anna Thillon we have had no lady among us more likely to make a substantial mark in the lighter parts of English Opera.—*N. Y. Sunday Times*, Sept. 19.